A Jungian Analysis of William Blake's The Four Zoas

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JERRY MARSHALL. A Jungian Analysis of William Blake's The Four Zoas. (Under the direction of Dr. John Trimpey.)

The handful of critical discussions on Blake's The Four Zoas has produced no structural or thematic unity for the lengthy and mystical prophetic poem. Though several critics have offered archetypal interpretations for sections of the poem, there exists no mythic or archetypal analysis of the entire work. However, after the archetypal principles of C.G. Jung are applied in a critical analysis of the work, the poem may be seen as a unified progression by the character Albion to universal consciousness.

In his progression to consciousness Albion, the main character, demonstrates the archetypes, as Jung termed them, of the great mother and the terrible mother, the shadow, the anima, and the self. Though there is no apparent sequential encounter of these archetypal forces, each of the experiences of the archetypes has its own development in the poem. By the end of the poem, Albion has progressed from a state of total unconsciousness within the domain of the great mother, to complete awareness of his own place in the universe. Blake has achieved his revelation of these archetypal principles at work within Albion through mythic symbols and images relating to Albion's development.

Thus, The Four Zoas, a very mystic and misunderstood poem, is the artistic revelation of a universally human experience of the archetypes of the collective unconscious. Albion, the Universal Man, progresses to consciousness as a result of his encountering and mastering archetypal forces which, as Blake says, are "within every man."

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INTRODUCTION

William Blake's prophetic poem The Four Zoas has been the subject of only a handful of critical discussions. Much of this criticism is predicated upon archetypal and psychological criteria, some of which directly link the poem with Jungian psychology. The failure of existing Jungian and archetypal criticism, however, is that it does not establish archetypal influences throughout the poem, thus providing a thematic unity. Carl Jung's psychological tenets are based upon archetypal forces and patterns of influence. Thus, if a Jungian interpretation is to be utilized to help understand the poem, such criticism should seek to establish archetypal unity and patterns of influence throughout the poem. A failure to find such unifying elements in The Four Zoas has led such critics as D. J. Sloss and J. P. R. Willis in their book The Prophetic Writings of William Blake, to say that The Four Zoas is impossible to explicate.[1]

Northrop Frye, whose works have aroused contemporary interest in Blake, deals extensively with the influence of Christian mysticism on the poem in his Fearful Symmetry: A Study of William Blake. Frye construes much of Blake's prophetic writings to be attempts to reach "selfhood."[2]

He also alludes to Blake's use of "archetypal symbolism";[3] but he fails to expand his ideas in formulating archetypal influence throughout the poem. In light of Jung's ideas of archetypes, Frye also incorrectly states that the image of the Spectre in The Four Zoas represents Selfhood.[4] Actually, the Spectre, throughout the poem, more probably assumes characteristics of the shadow archetype.

Frye's early criticism serves as a perspective for a recent article by Harold Bloom entitled "States of Being: The Four Zoas," which appears in Blake: A Collection of Critical Essays, edited by Frye. Like Frye, Bloom deals with apocalyptic influences on the poem, but he carries his argument one step further by mentioning emotional "sensations"[5] which the zoas may represent. Bloom also deals with several archetypal influences,[6] but he does not provide a unified, archetypal interpretation of the poem.

The most striking comparison of Blake and Jung appears in History of English Literature 1660-1837, by Martin S. Day. Here Day states that "The self is dream-symbolized as a sleeping giant as yet unaroused to vibrant living. Blake's sleeping giant is Albion." Day also compares the city of Jerusalem, which appears in The Four Zoas, with the anima of Jung. Besides a discussion of the archetypes, Day also provides comprehensive diagrams showing the relation between Jung's ideas of the four functions within every man--intuition, thought, feeling,

and sensation--and the four zoas themselves.[7] Day does not provide, however, an archetypal analysis of the entire poem.

In his Blake: A Psychological Study, W. P. Witcutt discusses the archetypes of the anima and the self as they appear in Blake's prophetic writings. He states that the self is the end result of the struggles in The Four Zoas,[8] and he terms Jerusalem "the Anima."[9] In his chapter on The Four Zoas Witcutt also outlines what he terms the Jungian influences on the poem, but he confines this study basically to Jung's ideas of the four sensations.

Three of the archetypes, as they appear in Blake's writings, are specifically dealt with by George Wingfield Digby in his Symbol and Image in William Blake. Like the other critics mentioned who deal with the anima, Digby asserts that the primary symbol for the anima in Blake's works is Jerusalem.[10] For the first time in Blake criticism, Digby posits that the anima also represents the soul of man, and as such may exude certain creative forces or attractions.[11] Digby also discusses the archetypes of the great mother and the self as they appear in the poem,[12] but he offers no complete archetypal analysis of the poem.

Thus, critics who have dealt with a Jungian perspective of The Four Zoas have failed to unify the poem's theme by not applying archetypal principles throughout.

This paper shall offer a complete archetypal analysis of the poem in order to provide a unified thematic element. But before such an analysis is begun, some justification for employing a Jungian analysis of literature will be provided, along with some general definitions of the archetypes which function in The Four Zoas.

Since Jung dealt primarily with forces operant in the unconscious minds of men throughout history, i.e., archetypes, a Jungian aesthetics seems appropriate in relation to literature. Such application is rewarding because, as Jung observed, mythic and archetypal patterns can be readily observed in even the earliest literature and fairy tales. Such archetypal patterns which have appeared in literature include the slaying of dragons, the birth of heroes, earth goddesses and witches, and the appearance of wise old counsellors. Though Jung began his study of the archetypes after observing these literary patterns, he finally confined his study to psychology and analysis. In this area of work Jung carried his theories of neurosis and psychosis beyond the egocentristic psychology of Freud and into the realm of the collective unconscious--the area of the psyche prefigured by the archetypes.

Today, Morris Philipson and Erich Neumann have emerged as major proponents of Jung's theories. Philipson has concentrated most of his work, however, on justifying a Jungian aesthetics, particularly in the realm of

literature. In his book Outline of a Jungian Aesthetics, Philipson says that Jung offers a whole new world of literary criticism, giving basis for "critical interpretations of works of art [which] are to a culture what the analysist's interpretations of private symbolic contents are to the individual patient in therapy." Philipson believes that by looking for archetypal images in works of literature, the reader will be forced to "grasp as consciously as possible the prospective significance of something that is ostensibly unintelligible but 'driven deeply' into consciousness and which 'stimulates.'" Philipson sums up his theories of Jungian literary criticism by saying that "The role of the critic is to make explicit, as well as he can, what is implicit in the art work. And Jung considers this an entirely legitimate, valuable, intellectual function--independent of psychology."[13]

Another noted critic, Lionel Trilling, gives support to Philipson's ideas of literary criticism. Trilling says that the form of a literary art work is "itself an idea which controlled and brought to a particular issue the subordinate ideas it contained."[14] Trilling is saying that a literary idea causes contents of the work of art to be arranged in such a sequence as to lead the mind, as Philipson says, "to a particular effect."[15]

Another criterion which lends even more justification for a Jungian analysis has, as yet, not been pursued by any critic. This is the striking similarity which exists between Blake's and Jung's development of the archetypes. Until Book Nine of The Four Zoas the archetypes influence Albion as an individual with no social awareness. However, in Book Nine, Albion becomes aware of the importance of his relation with other people or society (p. 374 in text of poem).[16] By the end of the poem (p. 364), Albion has also realized the importance of his union with Christ after he has experienced the influence of the major archetypes (shadow, great mother, anima, self). It should also be noted that Blake, as did Jung, first employs elemental images to represent the archetypes. For instance, Blake uses images of spectres and shadows to represent the archetype of the shadow (Books I & II).

Similarly, Jung first discussed the archetypes as "primordial images,"[17] and dealt with their effects on individuals. In his early writings[18] Jung defined archetypes in terms of "mythologems . . . fairy-tale motifs . . . images."[19] Jung was also concerned at this point with dream images of particular individuals. But later, in 1916, in his essay "The Relations Between the Ego and the Unconscious," Jung develops ideas on the archetypes' relations to man on the social level. Referring to the concept of archetype, Jung says that "It

impels not just private communication . . . ."[20] Just as Albion finally came to understand the importance of his relation to Christ (Book Nine), Jung later wrote, (1944), that the archetype of the self achieves its fullest development only through union with Christ.[21]

Blake himself at the beginning of the poem offers the best justification for a Jungian interpretation of The Four Zoas. He says that the poem will deal with internal forces within Albion, the Ancient Man. He writes that "Four Mighty Ones are in [my emphasis] every man" (p. 264). Blake establishes at the outset that the raging forces are internal elements of Albion and, indeed, that these forces are within every man. The actions of all the zoas and their emanations take place within Albion himself. This internal context provides a very suitable framework for archetypal criticism because archetypes are internal, psychic forces which activate the operations of the mind.

The poem also provides great potential for a Jungian analysis because, until consciousness is achieved by Albion, the entire poem is set in the context of a dream which Albion experiences. Jung believed that one of the primary methods of perceiving archetypal images and symbols was in dreams. Because of the symbolism which Blake uses in the dream context, this paper shall deal with the archetypes as symbols of psychic forces.

Blake deals primarily with four archetypes, all of which relate directly to Albion in his development to consciousness. These archetypes, the great mother, the shadow, the anima, and the self, shall now be given general definitions. More specific definitions of their functions must be provided in their respective chapters. These latter definitions will be provided by means of secondary material and criticism.

The archetype of the great mother is defined by Frieda Fordham, a chief proponent of Jung's psychology, as the archetype representing the womb-like protection and benevolence archetypally characteristic of the female.[22] In his book The Great Mother: An Analysis of the Archetype, Erich Neumann discusses the function of the archetype of the great mother as an elemental force which stands at the beginning of human consciousness.[23] The great mother is the archetype of creation and beginnings.

Jung also discovered that the great mother archetype has its destructive side. In his essay "Psychological Aspects of the Mother Archetype," Jung says: "On the negative side the mother archetype may connote anything secret, hidden, dark . . . anything that devours, seduces, and poisons . . . the terrible mother."[24]

The archetype of the shadow represents the source of all evil thoughts.[25] It is a living part of the personality "and cannot be argued out of existence."[26] The

shadow is that dark aspect of the unconscious which is generally considered evil and the source of temptation. The shadow "contains all those elements in the personality which the ego condemns as negative values. It is also constellated by the figure of the Antagonist."[27] But, as Jung says, the only way to discovery of self lies in a confrontation with the shadow.[28]

The creative, benign, and self-renewing archetype is the anima. The anima archetype represents "spiritual values . . . luring men on to love . . . to creative activity."[29] The anima is the soul-like archetype, often represented by a beautiful woman, a bright light, and heavenly visions. In progression to consciousness, the anima stands in direct opposition to the terrible mother and the shadow.

The most complex of all the archetypes is the self--the archetype of consciousness. The self is "the subject of my totality."[30] It consists of an <u>awareness</u> [my emphasis] of our unique natures and our relation with society and the Divine, according to Jung. The self "comprises the full scope of personality from its most individual traits to its most generic attitudes and experiences."[31] At the core of the force of this archetype lies the entire individuation process, a process which, as we shall see, is experienced by Albion.

With these general definitions in mind, the influence of the archetypes upon Albion throughout the poem shall now be analyzed. The archetypes, the power sources of the unconscious, play the key role in Albion's development from his state of unconsciousness to his virtual resurrection and awareness of self. This mythic, universal experience is seen in The Four Zoas primarily through archetypal symbols and images relating to albion. Albion, the central character of the poem, demonstrates the archetypes of the great mother, the shadow, the anima, and finally, the self. The mythical combinations of these archetypes form in the poem a universal consciousness as seen in this character. It must be understood that these archetypal influences and combinations are mysterious elements of Blake's writings, and as such, will remain in some degree obscure. However, the presence of the archetypes shall be traced throughout the poem and the progressive presence of each archetype outlined at the beginning of the respective chapters.

AN OUTLINE SHOWING THE SEQUENTIAL DEVELOPMENT OF THE GREAT MOTHER ARCHETYPE IN BLAKE'S THE FOUR ZOAS

CHAPTER I: THE GREAT MOTHER

At the outset of The Four Zoas Albion, the Sleeping Giant, is entangled in a maze of conflict and doubt. He is torn by "Intellectual Battle" (p. 264) which is preventing his discovery of self. Albion is first seen in "the Earth of Eden" (p. 264) where he feels "dismal fear" (p. 264). At this early stage of ego development Albion is at a very undeveloped level of consciousness, as Tharmas assures us when he says that Albion is in a state of "repose" (p. 271). If the experience of Albion is to be viewed as a truly mythic experience which culminates in an awareness of self, then Albion would be under the influence of the archetype of the great mother at this early stage of development to consciousness. It is the great mother archetype which represents the very seeds of consciousness and ego development. At the stage of ego development at which a man is still attached to the great mother, "consciousness has not yet rested any firm foothold from the flood of unconscious being."[32] Such is the archetypal state of Albion at the beginning of the poem, for he is in a setting which is characteristic of the domain of the great mother--the archetype of the primordial and of creation, according to Jung.[33]

The initial image of the great mother archetype appears in Book One when Blake writes that the experiences of Albion in his primordial setting are part of "The song of the Aged Mother" (p. 264). Blake also places Albion in the "Universal Brotherhood of Eden" (p. 264) during the experiences of the first night. This song of the aged woman thus assumes importance as an image of the great mother archetype. The symbol of the great mother, as set forth in the symbol of the aged mother of creation, places Albion in a primordial and immature state of ego development. He is still attached to the beginning state of consciousness, represented by Eden.

This primordial state is one of unconsciousness for Albion. In Book One, Luvah refers to Albion as the "dark sleeper" (p. 278); but there are still internal wars within Albion. Blake writes that "the Four Mighty Ones" war within Albion, resulting in "inward fires" (p. 276). It is because of such divisions and strife that Albion begins to seek some degree of self-realization. Just before falling asleep, Albion is described as attempting, with the help of Christ, to find "his Eternal Individuality" (p. 277). At this point, however, he has discovered only "The pale limbs" of this awareness of self (p. 277). This early experience of Albion parallels Neumann's pattern for the development of the ego. At the early stages of consciousness there is no sense of separateness from the

womb of the great mother archetype.[34] At this early stage of development to consciousness, Albion is still under the spell of "maternal love" (p. 270) offered by the great mother.

Besides the allusions to sleep, Eden, and a protective, maternal love, Blake also uses the character Enion to represent the force of the great mother archetype upon Albion. Enion is the character who labors and weaves the circle of destiny, and is "Terrified in her own creation" (p. 266). We know that she influences Albion, for she is said to be "within and without the Universal Man" (p. 266). It is also Enion who offers "Feminine repose" (p. 270) to Albion, and who allows her own infants to "sulk upon her breasts" (p. 270).

Blake, however, also reveals the negative influence which the great mother may exert. Besides the protective and womb-like security which she may offer Albion, she also provides a potential danger. As Dr. Frieda Fordham points out in her discussion of Jung's ideas on the archetype of the great mother, "this archetype may exert a most disastrous influence, insisting that all who are influenced by her are dependent upon her in some degree."[35] Erich Neumann notes that "Ego-consciousness has, as the last-born, to fight for its position and secure it against the assaults of the great mother within . . . ."[36] This need to struggle against the terrible mother is the

problem for Albion as he begins to turn away from the protective influence of the great mother and to face the raging forces within him. After the initial images of the great mother, contained in Book One, Blake now says that Albion "turns his eyes outward to Self" (p. 280). At this point, when Albion is desiring to discover the self, the negative influence of the great mother, the "terrible mother"[37] as Jung termed it, begins to exert an influence on Albion.

Neumann says that with the "emancipation of consciousness and the increasing tension between it and the unconscious, ego development leads to a stage in which the great mother no longer appears as friendly and good, but becomes the ego's enemy, the terrible mother."[38] This pattern of ego development is followed by Albion who encounters the dark side of the great mother--the "female terror" (p. 279). Albion discovers that the attraction of the security of the great mother could prove to be a "shadowy mother" (p. 285). Neumann says that "this dark side of the great mother [terrible mother] usually takes the form of monsters."[39] The terrible mother image in the poem is portrayed as "a dragon" and a "scaled serpent" (p. 282). Neumann also explains that the confrontation with the terrible mother in literature often takes the form of a hero descending into the underworld or caves.[40] We find in The Four Zoas that the initial confrontation

with the terrible mother takes place in a dark, underworld setting, "far into the world of Tharmas, into a cavern'd rock" (p. 279).

The terrible mother often desires to retain and destroy. Albion seems to sense this dark aspect of the great mother, and shouts:

> Behold these sick'ning Spheres, Whence is this voice of Enion that Soundeth in my ears? Take thou possession! (p. 280.)

Albion realizes that the terrible mother aspect of the great mother could prevent him from advancing to an understanding of the self. He realizes it is the "shadowy mother" (p. 285) which is able to confound his intellectual processes. In order to take complete possession of Albion, the terrible mother attempts to drive "all Male spirits away . . ./ and she drove all the females away" (p. 285).

Later in the poem (Book Eight) the terrible mother, as represented by the "shadowy female," continues to plague Albion in his development to the self or consciousness. The "Shadowy female's sweet/ Delusive cruelty" is a tremendous temptation for Albion (p. 341). Blake also links the shadowy female with the character Vala when he says: "Yet hiding the shadowy female form Vala as in an ark and curtains" (p. 347). Blake says that the shadowy female or Vala has united countless men against the Divine image which they could become.

In Book Eight the terrible mother is also termed the "false female":

> The female forms, beautiful thro' poisons hidden secret which give a tincture to false beauty . . . hidden within the bosom of Satan, The False Female. (p. 348)

This false female force becomes an evil which only Christ may overcome, for upon seeing the cross of Christ descending from Jerusalem, "She fled away" (p. 349). Blake's description of the false female follows closely Jung's description of the terrible mother, a female who is "beautiful, but who devours, seduces, and poisons."[41] Thus, Albion is still struggling with a mythic force which has the potential to cripple his development. Albion must assume a position of self-assertion and break away from this archetypal influence before consciousness may be achieved.

Another major symbol of the terrible mother is seen in Blake's use of the symbol of the harlot. This image also closely parallels Jung's ideas of a progression to consciousness. As Neumann interprets this progression, the terrible mother often takes the form of the harlot before she is effectively dealt with by the man she possesses.[42] The harlot represents the merging of the shadowy female and the false female in the poem. Blake describes the harlot as

> A False Feminine counterpart, of Lovely Delusive Beauty . . . Vala, drawn down into a vegetated body, now triumphant. The synagogue of Satan clothed her with Scarlet robes & Gems and on her forehead was her name written in blood, 'Mystery.' (p. 348)

(It should be noted that this description closely parallels the description of the Great Whore of Babylon in the Book of Revelation.[43]) This false female has become the embodiment of evil. It is her function to divide and destroy the personality of Albion to prevent his discovery of self. The false female is also represented by Vala when she is described as "the harlot of Los & deluded harlot of the Kings of the Earth" (p. 336).

Blake also deals with the terrible mother aspect of the great mother archetype, though not in as great detail, elsewhere in the poem. Images of the terrible mother are seen in the "three spirits of darkness" which appear in Book Six. The first of these dark spirits is described as "Eldest Woman" (p. 312) who fills her vile urn and prepares to pour evil over all the earth. Albion also encounters a "terrible woman, clad in blue, whose strong attractive power draws all into a fountain at the rock of thy attraction/ . . . mistress of these mighty waters" (p. 312). This woman represents the compelling power of the terrible mother. The third woman divides the waters

of life (p. 312), thus representing the terrible mother's ability to cause confusion and conflict.

In his war with the terrible mother, Albion also encounters dragons which, Naumann asserts, "represent the fight with the first parents."[44] Jung believed that, in literature, mythic heroes often encountered dragons in the process of overcoming the force of the terrible mother.[45] Albion, following the Jungian outline for development of consciousness, encounters dragons in the final section of the poem. Albion says "O dragon of the Deeps/ Lie down before my feet, O Dragon!" (p. 360). But as Albion begins to unite with Christ and to arise from his sleep-like state (Book Nine), the dragon imagery does not appear again. Through the benign influence of the anima (Books Eight and Nine) Albion is able to overcome the awful power of the terrible mother and to achieve consciousness.

Thus, in the progression to consciousness Albion must positively deal with the great mother archetype in all her aspects. In The Four Zoas the "growth of self-consciousness and the strengthening of masculinity must thrust the image of the great mother into the background."[46] However, the great mother force is not the only problem which Albion encounters in his effort to discover the self. There is another archetype whose influence is even more difficult to assess and whose powers lie deeper than those of the terrible mother. Throughout the text of the poem

the influence of the archetype of the shadow is apparent. The archetype of the shadow often parallels the influence of the great mother, but there exists a distinct difference in its role in the development of consciousness.

OUTLINE SHOWING THE SEQUENTIAL DEVELOPMENT OF THE ARCHETYPE OF THE SHADOW IN THE FOUR ZOAS

CHAPTER II: THE SHADOW

Symbols of the archetype of the shadow appear more often than any other archetypal symbol in The Four Zoas. It is the shadow which causes Albion the greatest conflict during the Ancient Man's development to consciousness; for throughout the poem the shadow functions as an antagonist and as a detractor from self-realization. Because of the numerous appearances of the shadow in the poem, a detailed analysis of several of these appearances is necessary. It is also important to establish Jung's conception of this archetype and its relation to development of consciousness or the self.

In Book One, Enion, one of the forces or zoas within Albion, points out that the power of the shadow could turn Albion into a "shadow in oblivion" (p. 265). Referring to Albion, she says: "I have looked into the secret soul of him I loved,/ and in the dark recesses found Sin" (p. 265). Lurking deep within the soul of Albion lie sin and evil. As Jung says, the shadow is "the inferior part of the personality."[47] As Dr. Fordham explains, the shadow is composed of all the uncivilized emotions and desires which are incompatible with social norms.[48] The negative emotional effects of the shadow are seen in the poem when

Enion says "I see the shadow . . ." and then cries out in fear and isolation (p. 267).

Blake's next treatment of the shadow reveals the antagonistic elements of this archetype. Now referring to the shadow as "Spectre," Blake writes that the Divine Vision should "compel the sons of Eden to forego each his own delight, to war against his spectre . . ." (p. 273). Though the force of the shadow may be antagonistic, Jung says that "The meeting with oneself is, at first, the meeting with one's shadow."[49] From a Jungian perspective, Albion must first encounter this negative, antagonistic force of the spectre before the self can be experienced. Indeed, "the way to self lies through him [the shadow]; behind the dark aspect he represents there stands the aspect of wholeness, and only by making friends with the shadow do we gain the friendship of the self."[50]

In Book Three we find that Albion is still wrestling with the power of the shadow, this time as an intellectual struggle. Albion, now referred to as "Man," mourns the "Shadow from his wearied intellect" (p. 293). Albion is discovering that a mastery of this dark, inner force "involves considerable moral effort and often the giving up of cherished ideals."[51] This effort exerted in combating the shadow causes Albion to fall "upon his face prostrate before the wat'ry shadow" (p. 293). It is interesting that the shadow here acquires water symbolism;

for Jung writes that "Water is the commonest symbol for the unconscious."[52] Thus, in the very depths of his unconscious, Albion has encountered his shadow and the experience terrifies him. Blake refers to the shadow as this "dark deceit . . . which strove to gain dominion over the Ancient Man" (p. 293). Albion is frightened that such power "could dwell within him" (p. 293).

While in this state of conflict and fear produced by the shadow, Albion is unable to achieve consciousness. In Book Four Blake says that the "Shadow" will "bind the fallen King,/ lest he should rise again from death . . . ." (p. 300). The shadow is preventing Albion from achieving his greatest potential and from a deeper understanding of himself. This power progresses until "All Eden was darkened" (p. 304). At this point "Albion lay on the rock" (p. 304), and evil has apparently triumphed over the Ancient Man. The power of the shadow, a power which Jung says "challenges the whole man,"[53] has left Albion helpless and lifeless upon the rock. In such a state the archetype of the self can never be achieved.

However, Blake tells us that despite the power of the archetype of the shadow, the "sleeping giant" Albion will come to consciousness. He writes: "If you will believe, your Brother shall rise again" (p. 340). Immediately after these words of assurance Albion begins to reach a state of consciousness. Blake writes that "The Eternal Fallen Man,

stretched like a corse upon the oozy/ Rock . . . began to wake" (p. 341). Albion is now beginning to wake from his sleep-like trance. Still, however, shadowy forms hovered about the Ancient Man. Albion realizes that it is a living death which the shadow may produce, "A living death the nameless shadow all things bound" (p. 353).

In this struggle to rise from unconsciousness Albion now desires light and heavenly strength. As he lies on the rock he cries "O Prince of Light" (p. 360). Finally, Albion overcomes the dark powers of the shadow. He seizes the evil forces within him and says that from now on these forces will be servants to him. Blake describes the event as follows:

> stooped his [Albion's] head over the Universe
> & in His holy hands received the flaming Demon
> and Demoness of smoke . . . 'henceforth you are
> servants' [Albion said]. (p. 366)

Immediately after Albion's victory, Blake writes: "The Eternal Man [Albion] is risen" (p. 367). After the mastery of the shadow consciousness has been achieved, for Albion wakes from his state of unconsciousness. The Ancient Man goes forth in majestic brightness and splendor since he has finally taken control of his base desires and fears.

At the end of Book Nine, Blake examines in retrospect the power of the shadow archetype in its relation to a

progression to consciousness. In this setting

> Many Eternal Men sat at a golden feast . . . . They shuddered at the horrible thing Not born for the sport and amusement of Man, but born to drink up all his powers. They wept to see their shadows; they said to one another: 'This is Sin.' (p. 373)

In Blake's final evaluation of the shadow the archetype is directly identified with sin--sin which only Christ can remove. Interestingly enough, Jung arrived at the same definition for this archetype. In his The Religious and Psychological Problems with Alchemy Jung identifies the shadow with "sin in the church" for which Christ must atone.[54] Similarly, through a removal of the power of the shadow by Christ in Book Nine, Albion becomes the "New Born Man" (p. 374).

Blake also deals with another aspect of the Shadow. Not only does the archetype influence Albion directly, but the zoas described in Book One as "within" Albion are also affected by the archetype. Since even these zoas or creatures can be influenced by the shadow, the power of the archetype is the most deep-rooted of the archetypes which Albion demonstrates. Indeed, Albion finds himself torn by inner turmoil. Blake says that Ahana "beheld the Spectrous form of Enion" (p. 291). The shadow of another zoa, Los, is described when Los says: "I am Los and

Urthona is but my shadow" (p. 298). The shadow of Tharmas is described as being very "obscure and dismal" (p. 299). All of these zoas contain their own dark sides or shadows.

In concluding our discussion of the archetype of the shadow it should be emphasized that this is the most powerful of the archetypal forces with which Albion must deal. The shadow is that force which all men hate to face for it reveals their own sins and weaknesses. In Blake's development of this archetypal influence, the shadow has been symbolized as an evil force which produces conflict within Albion. This dark force brings Albion to despair until Albion asks for heavenly strength and is able to master his shadow.

Blake also develops another important archetype in Albion's development to the self. This is the archetype which provides a force in opposition to the shadow. This archetype, the anima, represents Albion's highest potential and creativity. The anima is the archetype of light and goodness in contrast to the shadow and terrible mother archetypes. The anima is more compelling for Albion than the shadow; and it is this compelling power which leads Albion to full consciousness and awareness of self. The archetype of the anima also demonstrates a relation with Christ in the poem. An analysis of the influence of the anima on Albion will now be discussed.

OUTLINE SHOWING THE SEQUENTIAL DEVELOPMENT OF THE ARCHETYPE OF THE ANIMA IN THE FOUR ZOAS

CHAPTER III: THE ANIMA

Symbols of the archetype of the anima appear near the end of The Four Zoas, revealing the archetype's structural as well as psychic closeness to the discovery of self. The anima, the feminine and creative part of man, exerts the greatest positive influence on Albion during his process of self-discovery or achieving consciousness. It is the anima which is the catalyst for regeneration and rebirth and whose images stand in direct contrast to the dark, negative influence of the shadow and the terrible mother.

The importance of the anima cannot be under estimated in The Four Zoas. Jung says that "for the purpose of individuation or self-realization,"[55] it is necessary for a man to understand the relationship he has with the anima. The anima, which is often symbolized as a beautiful woman and not a terrible female, functions to activate psychic response which would bring about a separation between the "old man" and the higher self which may be attained.

The initial symbols for the anima in the poem are purely feminine symbols such as the "feminine, lovely,/ pure mild and gentle" Beulah (p. 266). This feminine element is said to exist within Albion, here referred to

again as "Universal Man." There is a negative experience with the anima which Albion encounters in this early stage of ego formation; for Albion begins to feel the loss of the anima influence. As the "mighty ones" or zoas continue their conflicting forces within Albion, they are "Driving the female emanations away" (p. 271). There can be no progress toward the self if the anima is not involved in a positive way. By driving out the power of the feminine, Albion loses the "Universal Vision." He is unable to proceed on a macrocosmic level of consciousness and must remain in a world of conflict in the land of Beulah.

Blake also treats another interesting function of the anima as a purely feminine element in the development of consciousness. Neumann, discussing Jung's ideas on the anima, asserts that the fulfilled or developed consciousness is largely hermaphroditic. He says such a state can be observed in children, who have, to a large degree, emotional and psychological manifestations of both sexes. Through the personality's assimilation of the anima, the personality's "original hermaphroditism" is regained.[56] Blake refers to Satan as a creature with no anima when he describes him as "A male without a female counterpart" (p. 347). Satan, at this stage of development, is exerting a very negative effect on Albion. Satan is described as being from the "Hermaphroditic bosom" which has already been identified as Heaven, the ideal city.

Thus, Satan originated in a state of completeness--heaven--but has fallen by losing his female counterpart. In the preceding paragraph, Blake describes paradise as a "vast Hermaphroditic form" (p. 347). Satan, obviously a decadent creature, is malign because of the absence of his female counterpart, or, in Jungian terms, the anima. Thus Albion must not ignore the archetype of the anima if he is to achieve some degree of psychological completeness and consciousness. Albion must reach a state of hermaphroditic completeness before the archetype of the self is experienced.

In Book Nine Blake identifies the anima force with Jerusalem, the heavenly city. Albion beholds the splendor of Jerusalem and Blake terms the experience a "Self-renewing vision" (p. 362). The city of Jerusalem, Blake says, is a "City, yet a Woman" (p. 362). Jerusalem thus brings spiritual birth to Albion and promises to bring him out of sleep. Jerusalem brings to Albion a sense of creativity which is characteristic of the anima; for Albion says the glorious vision has given renewed strength to his inner thoughts. When Albion sees the city of Jerusalem he arises from the rock on which he had slept. Blake says that Albion began to "awake from death's dark vale," and describes Albion as the "Fall'n Man who was arisen" (p. 364).

This progression in Albion from his state of unconsciousness, which is surrounded by elemental images of the anima, to the religious symbol of the anima seen in Jerusalem closely parallels Jung's development of this archetype. Jung originally discussed the anima as a creative and feminine counterpart to the male.[57] However, in later writings, just as Blake does in The Four Zoas, Jung conceived of the anima as an asexual force with religious importance.[58] It was this parallel, evidently, which led Martin S. Day to write: "Blake gives the name 'Jerusalem' to the Jungian anima." Day goes on to say that "Jung sees the fulfillment of personal balance in the union of the anima with the sleeping giant [Albion] who is now aroused to full creativity . . . ."[59] Jung's connection of the anima with religion is enforced by Blake's representation of the anima by Jerusalem, the spiritual bride of Christ.

The fact that Albion is able to achieve consciousness only after experiencing the anima is also significant. Neumann says that the influence of the anima is a necessary component of transformation which ends with the production of the self. A "union" must exist between the anima and the intellect before consciousness and self-realization may be attained. This "uniting symbol,"[60] as Neumann terms it, is evident in the marriage of Christ with His bride, Jerusalem, in Book Nine of the poem.

Blake also demonstrates the anima through two of the zoas, Luvah and Enion. Just as the anima encourages and calls man upward, Luvah asks Albion to "come forth" and offers him the "breath of nourishing air" (p. 369). Luvah is also identified with the soul when Blake says that "I saw Luvah like a spirit stand in the bright air" (p. 369). Luvah exerts a positive influence here by urging Albion to look upward to heaven for strength.

Enion also becomes an anima figure in The Four Zoas. Just as the forces of darkness and death are preparing another assault on Albion, "Rose Enion like a gentle light" (p. 373). Light is often connected with the anima. Jung says that "If the soul were uniformly dark it would be a simple matter. This [uniformity] is not so, for the anima can appear as an angel of light . . . who points the way to the highest meaning."[61] In this instance in the poem, Enion reprimands the dark creatures and asks that joy be returned to the life of Albion.

Once Albion has turned his face toward the splendor of the anima-like Jerusalem and has been aided by Luvah and Enion, he begins to experience the archetype of the self. While demonstrating the anima, Albion begins to overcome his own weaknesses and to achieve identity. The anima influence in the poem follows a pattern of development from the purely feminine imagery of Beulah and the feminine emanations to the religious impact upon Albion--

a pattern which follows Jung's own development for this archetype. All of these aspects of the anima have prepared Albion for an encounter with the self--the archetype of consciousness and complete ego development. It is the archetype of the self which is the last archetype which Albion demonstrates in the poem. It is only after the self is experienced that Albion is a fully-conscious entity.

OUTLINE SHOWING THE SEQUENTIAL DEVELOPMENT OF THE ARCHETYPE OF THE SELF IN THE FOUR ZOAS

CHAPTER IV: THE SELF

In The Four Zoas the archetype of the self is demonstrated by Albion in Book Nine as he wakes from his state of unconsciousness and realizes several important aspects of his nature. Albion's experience of the self is expressed in the poem through such mythic symbols as the slaying of dragons, symbols relating to the self (such as the child and the sun), Albion's union with Christ, and social awareness. Blake's treatment of the development of this archetype parallels that of Jung who originally described the self as exerting influence only upon the individual ego.[62] But in later writings Jung identified the self as being achieved only in relation to Christ.[63] This pattern of development is evident in Albion who first wars with the forces within himself, but finally moves to total self-fulfillment in Christ. Both Blake and Jung also posit the relation of the self to society.

The first episode in the poem which relates to the self, the archetype Jung defined as the "essence of human wholeness,"[64] is Albion's overcoming of the dragons (p. 361). Neumann says that the mythic and symbolic slaying of the dragon is a literary symbol of the slaying of the great mother, which is necessary before consciousness or the self can be experienced. He says: "The act of self-

generation which takes place . . . when ego consciousness frees itself from the devouring embrace of the dragon . . . has its counterpart in this rebirth of the ego as the self . . . it [the self] breaks away from the embrace of the world dragon. The dragon fight . . . begins with encounter with the unconscious and ends with the heroic birth of the ego."[65] In Albion's quest for the self there is a "dragon of the deeps" (p. 361) which "can deform those beautiful proportions/ of life and person." This dragon is termed "self destroying" (p. 361). Albion is not defeated by the dragon, but goes on to an encounter with Christ and an experience of the self.

Albion's experience with Christ is perhaps the most important event described which leads to a discovery of the self and consciousness. The internal conflicts of Albion reach their zenith in Book Nine as Albion cries, "O war within my members" (p. 359), and then asks heaven for help. Up until this point, Albion has been suffering from "mental fire" (p. 358); but now consciousness is about to be achieved. Albion sees a vision of Christ, "the Lamb of God" (p. 362), and calls the experience a "Self-renewing vision" (p. 362). At this point consciousness is achieved, for Albion says he is "awake from death's dark vale" (p. 362). Jung believed that the self was the archetype of "inner rebirth" which lies at the core of all spiritual experiences.[66] In order

for the highest degree of consciousness or self-realization to be achieved, Jung asserted there must be union with Christ, "who is the most highly developed and differentiated symbol of the self."[67]

Once Albion has experienced his vision of Christ several important events occur which reveal consciousness. First, as is stated above, Albion awakes from his state of unconsciousness (p. 362) and is no longer the "Sleeping Giant." Albion next experiences a kind of resurrection from his unconscious state because he "arose up from the rock" (p. 364). A new feeling of inner power accompanies this experience of the self; for Albion has the realization of "the rising of some glorious power" within (p. 367). He has the realization that he has not experienced consciousness previously, for he says: "I must have slept eternally" (p. 367). The old doubts and fears which plagued Albion have been reconciled in this new state of consciousness: "The land of doubts & Shadows, sweet delusions, unformed hopes/ they saw no more" (p. 367).

After describing Albion's achieving consciousness, Blake moves to a description of certain important symbols of the self which serve to strengthen the thesis that Albion has achieved selfhood. The sun first represents the self for which Albion is striving. Albion, looking at the sun, says: "To yonder brightness, there I haste"

(p. 367). Blake then writes, referring to Albion, "But for yon nourishing sun; 'tis that by which thou art risen" (p. 367). Dr. Fordham says that the archetype of the self is often symbolized in literature by images of geometric completeness, especially circular objects such as the sun.[68]

After repeated invocations directed to the sun to influence Albion, Blake identifies the conscious Albion with a glorious sun. He says that "one Sun/ Each morning, like a New Born Man, issues with songs and joy" (p. 379). Here the sun experiences joy just as the newly risen Albion is said to do. Furthermore, the sun is also said to arise from a sleep-like state: "The Sun Arises from his dewy bed . . . giving seeds of life to grow" (p. 379). In this context the sun is an analogous source of strength for the newly risen Albion.

The next important symbol of the self is the child. Jung says that among the symbols for the self, "one of the chief of them is the child."[69] Neumann asserts that the child is a mythic symbol for the self because of the child's individualized ego.[70] The first appearance of the child occurs in Book Nine when Vala sees children playing beneath two trees. Here the characters Tharmas and Enion are referred to as children (p. 370). Immediately after this discussion of the child, Blake says that "Albion Arose" (p. 372), thus linking the child imagery with Albion's

attainment of consciousness. At the end of the poem Blake describes children playing around the tent of Albion (p. 379). The children, talking with the newly risen Albion, say: "How is it we have walked thro' fires & yet are not consum'd?/ How is it that all things are chang'd, even as in ancient times?" (p. 379). The children point out the change which Albion has undergone and establish the "ancient" or eternal quality of this discovery of self.

Albion's awareness of self is also surrounded by symbols which parallel Jung's ideas of the relation of alchemy to consciousness. In his The Religious and Psychological Problems of Alchemy Jung states that alchemy is pre-eminently concerned "with the seed of unity," with gold being the symbol of this unity. Jung further says that alchemists strove to unite elements of opposing natures into something of great value, which "brings about an approach to the psychic archetype of the self, where even . . . opposites seem to be united."[71] Just as alchemical gold represents the ideal product of a fusion of opposites, so the self is the culmination of an internal war such as the one undergone by Albion.

Blake says of Albion that "In walls of Gold we cast him like a seed into the Earth" (p. 374). It is interesting that Albion is, at this final point of achieving consciousness, surrounded by gold imagery. It is also noteworthy that the forces which have heretofore been at war within

Albion are referred to in Book Nine as "Elements" (p. 362) such as the elements with which the alchemists dealt in their efforts to make gold.

Albion "follows the golden harrow in the midst of mental fires" (p. 366). At the end of the poem Blake also refers to the "golden armour" which Albion is to wear (p. 379). Thus, Jung's extensive ideas regarding alchemy seem to apply in the context of this poem. Jung says that just as ancient alchemy tried to unite divergent elements into the formation of gold, "so the self is a union of opposites."[72] This process is symbolized in the poem by the gold imagery which surrounds Albion.

One of the major experiences which Albion undergoes in relation to the self and consciousness is a new social awareness. Blake writes that Albion has discovered "Man liveth not by self alone, but in His brother's face" (p. 374). Albion discovers that he is not alone in this new world of consciousness. Now that consciousness is achieved, Albion exhibits for the first time a realization of others around him. This realization is necessary for a full discovery of self, and becomes a pleasant experience for Albion. In his essay The Relations Between the Ego and the Unconscious Jung says that the true awareness of self is concerned with "relations to society and to the human community in general."[73] With his conscious awareness of this new aspect of the self, "the Eternal Man

[Albion] rejoiced" (p. 374). Now Albion is not alone in his primordial state as we find him at the beginning of the poem; for he has now progressed to awareness of "his brother" or society.

By the end of the poem our Sleeping Giant of the first eight books is called by a totally different name. Albion is now "The New Born Man" (p. 374). Albion has experienced the conflicting forces of the great mother, terrible mother, the shadow, the anima, and now he has attained consciousness. He has followed his vision of Jerusalem and has been redeemed by Christ. Albion has truly been newly-born out of his original state of sleep into the light of self-realization. Exactly what this experience of the archetype of the self has included shall now be listed:

1. A union with Christ.
2. Consciousness as Albion wakes from his sleep.
3. The feeling of inner, personal power instead of the fear of inner conflicts.
4. For the first time, the experience of joy.
5. A harmony of the forces which have been raging within.
6. A social awareness.

CONCLUSION

By looking at The Four Zoas from a Jungian perspective, we find that the entire poem is an interweaving of archetypal influences which Albion demonstrates. The poem concludes with the realization on the part of Albion of consciousness and knowledge of the self. At the beginning of the work we find Albion unconscious and in a primordial setting; but by the end of the work Albion is a completely transformed entity who is able to function with full self-awareness.

Albion's experience of archetypal forces is indeed mythic and universal. Blake makes sure the reader understands this universal element by constantly referring to Albion as Universal Man, Eternal Man, and Ancient Man. In this mythic development to the self the archetypes of the great mother, the shadow, the anima, and the self have blended their psychic influences to provide the necessary interior conflict for Albion's emergence as an individual. A general summation of each archetype's development shall now be discussed.

The great mother archetype is demonstrated in the poem as the archetype of creation and beginnings, placing Albion in an elemental state of ego development. The terrible mother aspect of this archetype is also revealed in the

form of shadowy females, harlots, and false female forces, all of which attempt to gain control over Albion. By the symbolic slaying of the dragon, Albion keeps from falling under the domination of this archetype.

Albion also demonstrates the archetype of the shadow—the archetype of sin, evil, and fear. This archetype is represented by spectres, "shadows," and sin. The force of the shadow is in direct and simultaneous opposition to the benign influence of the anima.

The anima archetype is represented initially in the poem by purely feminine symbols, such as Beulah. The anima becomes the female counterpart to the male, and is primarily represented by the heavenly city Jerusalem. The anima produces a "self-renewing vision" for Albion in Book Nine, and helps balance the forces of the great mother and the shadow.

After this balance is achieved, Albion begins to awake. In Book Nine Albion demonstrates the self--the archetype of consciousness. The primary symbol for the self is Christ, whom Albion sees in a vision which leads to his "resurrection" from unconsciousness. In the demonstration of the self, Albion experiences inner powers, joy, and social awareness.

With these archetypal influences now in order, the reader should decide on the universal and mythic importance of <u>The Four Zoas</u>. Blake claims that the forces developed

in the poem are "in every man"; but the reader must evaluate this as an honest statement or as the words of a wild and mystic visionary. Certainly Albion's plight reveals a universal optimism. Blake indicates that despite the struggles of fear and confusion, an optimistic confrontation with self and the universe is possible. Albion is, at the beginning of the poem, a man torn apart internally; but he finally experiences joy and harmony.

Secondly, the poem demonstrates in a psychological manner the importance of the ideal (almost in the Platonic sense)--at least the intellectual assent to an ideal. Of course the poem <u>proves</u> nothing; but it does show a truly mythic character, Albion, who experiences archetypally evil forces and is still able to place confidence in a heavenly ideal represented by Christ and His bride, Jerusalem.

The poem also insists on a rather complex duality in the nature of man. Jung believed that the archetypes of the shadow and the anima must function simultaneously in man before there can be consciousness. This functioning of the shadow and the anima is demonstrated in Albion, for at the beginning of the poem Albion is completely dominated by the great mother and the shadow. It is not until Albion is also able to assimilate the anima that consciousness can be achieved.

Blake also has demonstrated another duality--the duality of male and female--which Jung found of archetypal importance. Without the anima, Albion was at a loss emotionally, intellectually, and spiritually. He had to achieve a spiritualized state of hermaphroditism before he had knowledge of himself. For Jung, again, there must be a balance of conflicting forces, both the male and female principles, before self is realized. The male Albion had to demonstrate the female anima.

But, lest we seem too sure of ourselves while dealing with this largely mystical work, it must be said that Blake also proposes an idea of tremendous complexity. Perhaps the most mystical aspect of the entire poem is that Albion really has little choice over the appearance of archetypal influences. The archetypes seem to be forces which simply come in upon Albion while he demonstrates their power. Albion's greatest accomplishment is that he is able not to be dominated by any particular archetypal force. For instance, Albion, like all men, has a desire to return to the "womb" of the great mother for protection. This force could, and has, destroyed many. But Albion is able to slay the dragon of the great mother and to balance the archetypal forces.

Finally, a Jungian analysis of the poem has provided a thematic unity to a poem which has never been found by critics to be unified in theme. The Four Zoas is,

thematically, the expression of universal consciousness revealed by certain archetypes and their influence. Each archetype has its own sequential development and the archetypes interact to produce the outcome of consciousness. Certainly the poem has taught us that "Things excellent are as difficult as they are rare."[74] Though much of The Four Zoas will, no doubt, remain obscure, it is this mystical and complex element which makes the work so intriguing.

NOTES

[1] The Prophetic Writings of William Blake (Oxford: Clarendon Press, 1926).

The authors state in the preface to The Four Zoas (pp. 136-161) that the poem is basically an unrelated series of events and that the extremely mystical quality of the work excludes a solid interpretation. Sloss and Wallis say that in the final analysis the poem is "confused and obscure" (p. 161).

[2] Fearful Symmetry: A Study of William Blake (Princeton: Princeton Univ. Press, 1947), p. 58.

[3] Fearful Symmetry, p. 106.

[4] Fearful Symmetry, pp. 293-84.

Frye argues that the personality is incomplete without the spectre, which serves to supply the "creative life" (p. 294) of Albion. Frye says that by ignoring the power of the spectre, Albion deserts his own selfhood. He asserts that "Spectre is the selfhood" (p. 73).

[5] "States of Being: The Four Zoas," in Blake: A Collection of Critical Essays (Englewood Cliffs: Prentice-Hall, Inc., 1966), p. 105.

[6] "States of Being," pp. 106-118.

Specifically, Bloom refers to the shadow and the great mother. He discusses Albion's need for self-fulfillment, but does not discuss this as an archetypal influence of the self.

[7] History of English Literature, 1660-1837 (New York: Doubleday & Co., 1963), pp. 288-289.

[8] Blake: A Psychological Study (New York: Kennikat Press, 1946), p. 109.

[9] Blake: A Psychological Study, p. 106.

[10] Symbol and Image in William Blake (Oxford: Clarendon Press, 1957), p. 19.

[11] Symbol and Image in William Blake, p. 35.

Digby discusses the anima in connection with its feminine qualities; but he also refers to the anima as

"soul image." The soul-quality of the anima, Digby says, provides a sense of the eternal for this archetype.

[12] Symbol and Image in William Blake, pp. 60 and 18.

[13] Outline of a Jungian Aesthetics (Northwestern Univ. Press, 1963), pp. 176-77.

[14] This quote, taken from Trilling's essay "The Meaning of a Literary Idea," appears in Philipson's Outline of a Jungian Aesthetics, p. 173.

[15] Outline of a Jungian Aesthetics, p. 173.

[16] William Blake, The Four Zoas, in Blake: Complete Writings, ed. Geoffrey Keynes (Oxford: Oxford Univ. Press, 1969), p. 374. Further references to the poem in the text of the paper are from this edition.

[17] Jung used this term as early as 1912 in his Symbols of Transformation, first published in Leipzig and Vienna. The term appears in the edited version of the essay in The Basic Writings of C. G. Jung, ed. Violet De Laszlo (New York: The Modern Library), p. 24.

[18] For example, see Symbols of Transformation in the Complete Works of C. G. Jung, printed by the Bollingen Foundation (Princeton Univ. Press, 1967), pp. 32, 147, 216.

[19] Jolande Jacobi, Complex, Archetype, Symbol in the Psychology of C. G. Jung (Princeton: Princeton Univ. Press, 1959), p. 33.

[20] The Relations Between the Ego and the Unconscious, originally published 1916. Taken from the essay as it appears in The Basic Writings of C. G. Jung, p. 149.

[21] In The Religious and Psychological Problems of Alchemy, originally published 1944, Jung says that "Christ is the most highly developed and differentiated symbol of the self" (p. 449 in The Basic Writings of C. G. Jung). In the essay Jung explains that the self, in its totality, must find meaning in Christ.

[22] An Introduction to Jung's Psychology (Baltimore: Penguin Books, 1953), p. 60.

[23] The Great Mother: An Analysis of the Archetype (Princeton: Princeton Univ. Press, 1955), p. 18.

Here Neumann says that the Great Mother is the "psychic symbol of the beginning . . . in which man's consciousness and ego were still small."

[24] "Psychological Aspects of the Mother Archetype," in The Basic Writings of C. G. Jung, p. 334.

[25] Basic Writings of C. G. Jung, p. 78.

[26] Basic Writings of C. G. Jung, p. 304.

[27] Erich Neumann, The Origins and History of Consciousness (Princeton: Princeton Univ. Press, 1970), pp. 351-52.

[28] The Basic Writings of C. G. Jung, p. 305.

[29] The Basic Writings of C. G. Jung, p. 314.

[30] The Basic Writings of C. G. Jung, p. 247.

[31] The Basic Writings of C. G. Jung, p. xxiii.

[32] The Origins and History of Consciousness, p. 40.

[33] The Basic Writings of C. G. Jung, p. 350.

[34] The Origins and History of Consciousness, p. 40.

[35] An Introduction to Jung's Psychology, pp. 60-61.

[36] The Origins and History of Consciousness, p. 299.

[37] The Basic Writings of C. G. Jung, p. 334.

[38] The Origins and History of Consciousness, p. 299.

[39] The Origins and History of Consciousness, pp. 161-62.

[40] The Origins and History of Consciousness, p. 154.

[41] The Basic Writings of C. G. Jung, p. 334.

[42] The Origins and History of Consciousness, pp. 52-53.

[43] See Revelation 17, verses 4-5.

[44] The Origins and History of Consciousness, p. 153.

[45] Carl Jung, Symbols of Transformation, in The Collected Works of C. G. Jung (Princeton: Princeton Univ. Press, 1967), p. 242.

[46] The Origins and History of Consciousness, p. 299.

[47] The Basic Writings of C. G. Jung, p. 78.

[48] An Introduction to Jung's Psychology, p. 49.

[49] The Basic Writings of C. G. Jung, p. 305.

[50] The Origins and History of Consciousness, p. 353.

[51] The Origins and History of Consciousness, p. 352.

[52] The Basic Writings of C. G. Jung, p. 302.

[53] The Basic Writings of C. G. Jung, p. 304.

[54] The Basic Writings of C. G. Jung, p. 462.

[55] The Basic Writings of C. G. Jung, p. 165.

[56] The Origins and History of Consciousness, p. 418. Neumann states that before the self can be realized there must be a balance between the male principles and the female elements of the psyche. Once this balance is achieved, Neumann says there exists a state of "wholeness" for the ego.

[57] See The Relations Between the Ego and the Unconscious, originally published in 1916. See particularly pp. 158-59 of The Basic Writings of C. G. Jung which contains the essay. In the essay Jung discusses the anima as a purely feminine principle opposed to the male "animus."

[58] See The Archetypes of the Collective Unconscious, originally published in 1934. In this essay Jung discusses the "moral" quality of the anima, and links the archetype with the soul (pp. 312-313 in The Basic Writings of C. G. Jung).

Also, in the essay Psychology and Religion, first published in 1937, Jung discusses the "mysterious allusion to religion" which the archetype contains (p. 506 in The Basic Writings of C. G. Jung).

[59] History of English Literature, 1660-1837, p. 288.

[60] The Origins and History of Consciousness, p. 415.

[61] The Basic Writings of C. G. Jung, p. 313.

[62] See On the Nature of the Psyche, p. 94 in The Basic Writings of C. G. Jung. The essay on the nature of the psyche was begun in 1938 and published in 1943. In this work Jung refers to the self only as the ego and the ego's attempt to arrive at knowledge of itself.

[63] See The Religious and Psychological Problem of Alchemy, originally published in 1946.
Here Jung says that an identity with Christ, the "highest symbol of the self," is necessary for consciousness. Jung says that Christ is of "greatest psychological importance" (p. 449 in Basic Writings).

[64] The Basic Writings of C. G. Jung, p. 448.

[65] The Origins and History of Consciousness, p. 415.

[66] The Basic Writings of C. G. Jung, p. xxiii.

[67] The Basic Writings of C. G. Jung, p. 449.

[68] An Introduction to Jung's Psychology, p. 65.

[69] This quote is taken from "The Psychological Aspects of the Kore," by Jung. It appears in Complex, Archetype, Symbol in the Psychology of C. G. Jung, p. 114.

[70] The Origins and History of Consciousness, p. 6.

[71] The Basic Writings of C. G. Jung, pp. 456 and 453.

[72] The Basic Writings of C. G. Jung, p. 450.

[73] The Basic Writings of C. G. Jung, p. 149.

[74] This quote appears on the dedication page of Outline of a Jungian Aesthetics, by Morris Philipson.

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